LH3
M3a

Don't miss that play!
A guide to cricket
Page 5

Rapper K'naan talks
poetry and Live 8
Page 7

In a constant state of frenzied apathy for 58 years.

MARTLET

Thursday, July 14, 2005 | The University of Victoria's Independent Newspaper | www.martlet.ca | Volume 58, Issue 3

'The message of love and compassion can be expressed anywhere'

Page 6

ANGELA ANDERSEN PHOTO

Editorial

Press must be free

The recent jailing of reporter Judith Miller has left journalists around the world chilled.

Miller, a writer for the *New York Times*, was jailed July 6 after a U.S. grand jury found her in contempt of court for failing to reveal the name of a source who allegedly leaked the name of an undercover CIA operative to Miller and others. In an ironic twist, Miller was the only one of the three reporters involved *not* to publish the CIA agent's name.

Miller wasn't alone in risking jail time by refusing to name sources. *Time* magazine reporter Matt Cooper was spared only when his source voluntarily waived confidentiality.

"I do not make confidential pledges lightly but when I do, I keep them," Miller told Chief U.S. District Judge Thomas F. Hogan in a hearing. "In this case, I cannot break my word just to stay out of jail."

The judge has said that no one is above the law, and that regardless of what may have been promised, the journalists are required to reveal what they know.

The effect on press freedom can already be seen internationally. According to a recent report by the Committee to Protect Journalists, the governments of Venezuela and Cameroon have used this case as a justification for their own restrictions on free speech and the media.

Things north of the 49th parallel aren't so rosy either.

In January 2004, RCMP raided the home and office of Juliet O'Neill, a reporter for the *Ottawa Citizen*, and confiscated her address books, Rolodex, notes and computer files after she reported that a leaked security dossier had identified Maher Arar, a Syrian-born Canadian software engineer, as having links to the al-Qaeda terrorist organization.

In December that same year, Ken Peters of the *Hamilton Spectator* was found in contempt of court and fined $31,600 US for failing to identify a source.

This is troubling for media, and it should be for everyone else as well.

Confidentiality is crucial to journalism and vital for democracy. To be an effective watchdog of the government, journalists must be able to protect those who have information that is embarrassing or incriminating for the government.

If they can't, then those people won't talk, the media won't be able to expose abuses of power, and democracy will be undermined.

Would we have learned about Watergate without Bernstein, Woodward and the infamous Deep Throat? Probably not, and that's the way governments would like it. Those in power have a vested interest in keeping the public from knowing their dirty secrets. It's the job of the press to find those things out. Confidential sources are one way to do that.

But don't worry. There may be hope yet: Judge Mary Lou Benotto of the Ontario Superior Court ruled in 2004 that the RCMP was wrong to try to force Andrew McIntosh, a reporter for the *National Post*, to surrender documents mailed to him in secrecy.

"Confidential sources are essential to the effective functioning of the media in a free and democratic society," wrote the judge in her ruling. "To compel a journalist to break a promise of confidentiality would do serious harm to the constitutionally entrenched right of the media to gather and disseminate information."

We'll let you know how things go.

Editorial topics are decided at weekly editorial meetings and do not necessarily reflect the opinions of all staff members.

Don't like what you read? Write us, or write for us. **edit@martlet.ca**

MARTLET
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ANTHONY FRATTAROLI GRAPHIC

LETTERS

UVic for education not profit

Allow me to commend you for your article criticizing the trend of UVic's administration towards a corporate model ("Welcome to McUVic," June 16). It is a trend to be condemned and you did it well. It is heartening that representatives of the student body see what a university should be when its Admin veers towards McVision.

Evidence of that are the contradictions in the expensive SIF set up by UVic in 2001.

The unfortunate acronym SIF stands for a $650,000 Strategic Initiatives Fund. The president told the Senate and Board of Governors that, among other purposes, such as scholarship funds, it was to be a major recruitment plan. SIF committed $161,000 for recruitment teams to visit every B.C. high school and for a multi-year comprehensive recruitment program.

It is a legitimate question to ask what was the need for the $161,000?

Subsequently, UVic does not seem to have lacked first year enrolment. We know that the enrolment mark required went up to over 80 per cent. There was an incoming class of 2,500 in 2004 and 3,000 were expected in 2005, and yet some 17 per cent of students who applied did not get in. It seems students want to enter UVic. Why these recruitment plans? Why the cost?

$650,000 for SIF, $100,000 for marketing. How many more thousands to be imputed for the work of the high powered, high paid committee? For recruiting — certainly unnecessary for first year — and for marketing imagery.

As your article rightly said, the money wasted here should be spent on what benefits UVic as a place for education, and its staff and students as scholars and learners.

N. Parker-Jervis

Comic not so funny

I am disappointed and disheartened by the decision made by *Martlet* staff to publish the "Hate Song" cartoon in the last issue (June 16). This blatantly racist cartoon, which depicted the delivery of a "mail-order bride," was not only totally offensive, but also completely inappropriate for a student-run publication.

The circumstances in which women may find themselves choosing migration often result from the major economic disparities between the global North and South. Migration is a very real and increasingly necessary consequence of globalization. Furthermore, the potential for abuse and assault within these domestic situations is very high, as a migrating woman may not speak the language, be aware of her rights, or resources in the community.

To make fun of the exploitation and potential death of an immigrant or migrant is promoting and perpetuating this structure. I would sincerely hope that in the future, the *Martlet* would take better care when considering their cartoons. Violence against women isn't something to joke about!

Jennifer Cooper, Co-ordinator
UVSS Women's Centre

Confessions of a celebrity junkie

'I know what stains their dirty laundry'

by Sean Patrick Sullivan

It started with a brief *Entertainment Tonight* obsession, with peeks at my girlfriend's *Us Weekly*, that one time I bought a copy of *In Touch* to bide my time in a doctor's waiting room.

In the past year it's gotten worse.

Instead of flashing to the *Globe and Mail* website when I wake up and stumble to my laptop, the film blog Cinematical is usually the first page to load on my screen. I'm not sure what I'm worried about missing — maybe Jessica Alba's views on sexuality, or the latest on Britney Spears' pregnancy (twins, they say!).

I know it's fluff, but I can't resist the draw of celebrity garbage — from those links to *Entertainment Weekly* polls (my favourite superheroes? I was all over that one) to the lame celebrity news that makes it on the evening news. Pauly Shore is still around, Leonardo DiCaprio makes fans pay for autographs, Tom Cruise — well, he's getting a lot of buzz lately. And there are other names eating my brain — lots of them.

Worst of all, I know what stains their dirty laundry. I know from celebrity-focused blogs, from the trivia at the Internet Movie Database, from news stations that beat irrelevant gossip into our heads. It's inescapable. We're conditioned to believe that celebrity status is relevant, that those who act (or look good, or are just wealthy) have opinions and lives that are better than ours.

Maybe it's because the media now focus endlessly on celebrities, amplifying and exploiting the most unimportant of incidents. When Russell Crowe threw a phone at a hotel attendant last month, a report made it into every major media outlet. It was given more attention than recent FBI reports of torture at the Guantanamo Bay prison. There was no context, no content — rather, a famous face was put on parade, providing enough fodder for journalists (ahem) to churn out a few words and capture the attention of the masses.

Five years ago, media critic Norman Solomon wrote that as we focus on the famous, other people fade into our peripheral vision. The world becomes populated with a few somebodies and a glut of near-nobodies. He hoped things would change.

They haven't. We love sensational celebrity coverage for the same reason I never miss an episode of *The O.C.* — it's fun to watch pretty people do fantastic things.

Brad, Jen, Angelina — we shouldn't care about any of this. It doesn't matter. And as much as it doesn't, I still find it fascinating. I'm not sure what it is I'm interested in.

Do I actually find the lives of celebrities interesting, or am I entertained more by the spectacle of it all, seeing Bono dictating foreign aid commitments, and knowing that people are genuinely interested in seeing pictures of Drew Barrymore eating a burrito? I like to hope it's the latter.

But given that it's 1:00 a.m. on a Tuesday morning and I'm sipping wine, watching *E-Talk Daily* with the ghastly Ben Mulroney, things are not looking good.

A retail big box store with an ethical heart

Mountain Equipment Co-op announces Victoria store to open in spring 2006

by Patrick Szpak

BRYNA HALLAM PHOTO

Mountain Equipment Co-op hopes that its future store at the corner of Government and Johnson will help revitalize downtown.

Canada's largest outdoor gear retailer, Vancouver-based Mountain Equipment Co-op (MEC), announced June 28 that it will open a new store in downtown Victoria next year.

The new 15,000-square foot (nearly 1,400 square metres) store will be located in the vacant heritage building opposite Monty's Showroom Pub on Victoria's Government Street.

Unlike large retail box stores, such as Wal-Mart and Home Depot, that frequently choose to locate their stores far from downtown cores, MEC's member-established policies determine where and how the co-op opens its stores.

Chief among these policies is locating stores on main transit lines so that customers can visit without relying on automobiles.

The decision to locate in Victoria's downtown puts the new MEC location within easy walking distance of many of the city's existing small-scale outdoor retailers, including Robinson's on Broad, Valhalla Pure on Broughton, and Ocean River Sports on Store Street.

Since its inception in 1971, MEC has grown to be the dominant player in Canada's outdoor equipment market, with 10 stores across the country, more than 1,000 employees, two million Canadian members and a whopping $178 million in retail sales in 2004.

Tim Southam, MEC's Communication Manager, said that Victoria's smaller outdoor retailers have nothing to fear from MEC's arrival, despite the co-op's powerful position in the market.

"We find that opening a store in a new market is good for other retailers and we hope to create opportunities for the sector as a whole," said Southam. "It's not unusual to find that [opening a new MEC store] serves as a magnet for other outdoor retailers to set up shop."

One of the best examples is Vancouver's West Broadway, which has scores of outdoor equipment retailers within a few blocks of MEC.

Southam also points to MEC's retail outlet in Ottawa's Riverside region.

"When we opened our store the area was rundown with lots of vacancies and MEC's store served as a catalyst for a lot of development in the area, and now the next largest outdoor retailer is just a block and a half from MEC."

MEC is able to offer prices lower than many smaller retailers, said Southam, because of the co-op's own MEC brand of equipment, which accounts for 57 per cent of their sales, as well its status as a co-op. Most profits are either returned to members as a dividend or reinvested in the co-op, allowing for very low margins.

Despite MEC's competitive advantage, Southam is confident that there was space for more in the market. "We don't sell all of the brands that consumers may be interested in purchasing," he said. "If they don't find what they are after at MEC, chances are they find them at the other retailers."

Brian Henry, owner of Ocean River Sports and a 22-year veteran of the outdoor gear industry, was upbeat about MEC's arrival in Victoria.

"We'll just be smarter and quicker," said Henry. "We'll do a better job as specialty store . . . they only carry certain brands and we're pretty competitive with them," he said. "People generally think that if they buy from the little guy they'll pay more, and that's not always the case."

Henry also drew attention to the niches his store fills that MEC doesn't, offering different brands and specialty knowledge. Also important, he said, is Ocean River Sports' loyal following of customers, and the many ocean and river kayaking courses offered by the store, which he also describes as "a kayaking school that also retails."

Agreeing with the points raised by Southam, Henry acknowledged that his store could potentially benefit from MEC's presence in Victoria. Henry said that both stores sell "a healthy lifestyle" and that, to a certain extent, the stores "don't compete, we compliment."

Henry said the MEC has already contacted him and other retailers "to discuss how we can be in business together."

As a member-driven organization, MEC develops new stores where a sizeable membership base already exists. More than 46,000 MEC members live on Vancouver Island, over half of which live in or around Victoria.

"MEC members in Victoria and elsewhere on Vancouver Island have been asking for a store of their own for several years," said MEC chair Linda Bartlett. "We're delighted that soon there will be one."

MEC's ethical business practices were highlighted by Southam as a positive element of the co-op's arrival in the Victoria community. Adding green enhancements to its buildings and ethical sourcing of merchandise are key MEC policies.

According to Southam, MEC retail workers are paid "higher than the industry average" and receive many advantages, including a staff discount of 20 per cent.

The store will employ approximately 40 people, many of whom are expected to be from Vancouver Island. Experienced outdoor enthusiasts who are familiar with outdoor recreation opportunities on Vancouver Island and who have a strong service ethic would make ideal candidates. Hiring will begin early next year.

Southam encouraged UVic students with outdoor recreation experience to apply.

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Refunds: Every UVIC student is a member of VIPIRG and pays a membership due through their student fees. Undergrads pay $3 per full time semester or $1.50 per part time semester. Grad students pay $2 per semester. This fee is refundable by cheque to students during a refund period each semester.

The **Summer 2005 refund period** will be held **Monday, July 25, 2005 – Monday, August 8, 2005.** Refund forms can be picked up at the VIPIRG offices in SUB B120-122. For more info call: 472.5170. Forms will be posted outside the office for convenience of students coming outside office hours.

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Movie giant expands empire

Industry braced for change as Cineplex buys Famous Players

by David Karp

Canada's two theatre giants have become one, with Cineplex Galaxy buying out Famous Players.

The sale will not hurt the wallets of moviegoers, said a Cineplex spokesperson, who asked not to be named. "We're not changing any ticket pricing," she promised. "As a larger company, and a Canadian company, we'll be operating more efficiently."

The purchase comes with a $500 million Cdn price tag for Cineplex Galaxy, which owns 86 cinemas across the country. With the sale, Cineplex acquires 81 theatres owned by U.S.-based Famous Players, which operates the SilverCity, Colossus, Paramount, Coliseum and Alliance Atlantis brands across the country.

However, Cineplex reached an agreement with the Canadian Competition Bureau to sell 35 of its combined 167 theatres by September.

In Victoria, Cineplex Galaxy now owns the Capital 6 and Cineplex Odeon downtown, as well as the SilverCity at Tillicum and the Alliance Atlantis cinema at University Heights. The Cinecenta, Roxy and Vic theatres remain independent from Cineplex.

However, Cineplex will be required to sell at least one of its Victoria theatres by September, though the company will not name specific theatres.

Ken Hearn, manager of the Landmark Cinemas-owned Vic theatre, speculates that Cineplex will sell the Capitol 6, as it is the most "rundown".

BRYNA HALLAM PHOTO

Rumours are flying that one of the two Cineplex-owned theatres downtown — the Odeon, above, or the Capitol 6 — will close.

Hearn, along with other theatre managers in Victoria, is not concerned about the merger. "It bodes well for us," said Hearn. "We've always been fighting a huge conglomerate in Famous Players. Now, we'll be fighting one slightly larger one. At least we know who our competition is."

While Hearn isn't concerned for his theatre, he feels his parent company may have concerns with the merger. "As a company, I'm sure Landmark Cinemas of Canada is not overly pleased with the situation, but I'm sure we will make the best of it."

Cinecenta manager Lisa Sheppard said, "There is no way for Cinecenta to know if there will be any impact from [the sale]," adding that it is still unclear what theatres Cineplex will be selling.

Management at the Roxy also agreed it is too early to tell what the impact from the buyout will be.

With the sale, more theatres are in Canadian hands. Famous Players Canada was part of the Viacom empire, a public company with its headquarters in New York, which owns CBS, Paramount Pictures and MTV, among other media companies.

The sale means a greater control of the first-run picture industry for Toronto-based Cineplex Galaxy.

Viacom announced last fall that it planned to sell its Famous Players arm in Canada.

Bill C-38 recognizes same-sex marriage rights

'Before it was a choice, queer relationships were not recognized as legitmate relationships and were therefore less valid'

by Norman Ed Baskerville

Greg Kravchuck and Dylan Tyler have been a couple for over 11 years. They live in the condominium they bought together eight years ago, have two dogs, and now, after the passing of the same-sex marriage legislation on June 28, they can legally wed in any province or territory in Canada.

"I remember when the courts [in July 2003] made [same-sex marriage] legal in B.C., some in the queer community here saw it as victory" said Tyler, "but it was just another step towards [the passing of Bill C-38]."

"Queer culture does not end at provincial borders," said UVic Pride Chair Dea Jenmorri. "It is absolutely important to have the legislation go through federally," she said.

Kravchuck said that ever since the Modernization of Benefits and Obligations Act of February 2000, there was some feeling of optimism within the gay and lesbian community that the government and courts would eventually uphold the Canadian Charter of Rights and Freedoms, and legalize same-sex marriage.

The Modernization of Benefits and Obligations Act, Bill C-23, granted same-sex couples who have lived together for more than a year the same benefits and obligations as common-law couples. For the first time, same-sex common-law couples had such legal rights as access to pension benefits, old age security, income tax deductions, bankruptcy protection and other benefits. However the definitions of "marriage" and "spouse" were unaffected.

"As far as I'm concerned, when they were willing to give us our benefits it was a precursor to same-sex marriage," said Kravchuck.

Of course, not all same-sex couples want to get married, but UVic Pride supports the right for it to be an option, said Jenmorri.

"Before it was a choice, queer relationships were not recognized as legitmate relationships and were therefore less valid," said Jenmorri.

Several of Kravchuck and Tyler's friends around the country have been already planning or contemplating marriage, but the couple says that it's not the path they're heading towards themselves.

"Like a lot of heterosexual couples we don't see much difference between common-law unions and marriage," said Tyler. "But that's our preference, and we're happy that we and others now have that choice."

As for Conservative Leader Stephen Harper's assertion that his party will bring back the same-sex marriage law for another vote if he forms the next government, Jenmorri said it is her personal opinion that Harper would attempt to overturn the bill.

"I feel that the Conservative Party is largely motivated by religious values that aren't necessarily shared with all religious communities or individuals," said Jenmorri.

Kravchuck agrees. "Harper's only speaking for his voter-base of hardline Christians and right-wing groups," said Kravchuck. "And even within the Christian community they're divided: the United Church of Canada backed the same-sex marriage bill and the Catholics condemned it."

If Harper and the Conservatives do form the next government, their only tactic would be to use the Constitution's notwithstanding clause to overrule the new law.

According to Justice Minister Irwin Cotler, it would be a difficult process for the Conservatives to reverse C-38.

"They're going to have to acknowledge that they want to override the [Charter of Rights], override constitutional-law decisions in nine jurisdictions in this country, override a unanimous decision of the Supreme Court of Canada, override the rule of law in this country," said Cotler.

According to an April 2005 CBC poll conducted by the Environics Research group, 52 per cent of Canadians agree with Harper's stance and oppose same-sex marriage.

"There is certainly a growing understanding, recognition and acceptance of queer culture but it is also balanced by an equal refusal, dislike, hatred, ignorance and fear of queer culture," said Jenmorri.

Evidence of intolerance can be seen in the large groups that were motivated enough to gather and protest the same-sex marriage legislation, said Jenmorri.

Queer content is not permitted in public school curriculum and people in the queer community are often subjected to bullying, homophobia, heteronormativity, queer bashing and exclusion on a daily basis, she added.

Tyler said that it's not surprising to him that there is still intolerance towards gay and lesbian rights, but he believes Canadians ultimately consider equality to be one of their core values.

"Tolerance and acceptance are slow processes. Just having the same-sex marriage debate out there isn't enough," he said. "When people drop their preconceived notions [of gays and lesbians] and don't choose who they interact with based on sexual orientation, then acceptance can begin."

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NEWS BRIEFS

Bomb threat closes Cornett

A 22-year-old UVic student was arrested June 17 after it was reported he was going to blow himself up.

Saanich police responded to a call from Campus Security that a student was going to blow himself up at 8:30 a.m. near the Cornett building.

Campus Security locked down the building and directed students and staff away from the building as a precaution. When the suspect student arrived at the building, he was arrested without incident and transported to the Saanich Police Building.

The suspect, who is from the lower mainland, did not have anything on him that would have harmed himself or anyone else.

Based on a conversation with the suspect and a paper that he submitted for a class, the investigators decided to call upon the RCMP Explosive Disposal Unit (EDU) to assist in clearing the suspect's basement suite.

Five houses in the 3800 block of Cumberland Rd. were evacuated as a precaution prior to the RCMP members searching the basement suite. The suite did not contain any explosives and the neighbouring residents were allowed to return to their homes a short time later.

The matter is still under investigation.

UVic receives $3.6 million for engineering students

The faculty of engineering has received an unexpected $3.6 million donation from the estate of the late Phyllis Henrietta Summerhayes, who died at Victoria on October 3, 2004 at the age of 96.

Her gift will establish the "Maurice William Summerhayes Memorial Fund," which will provide bursaries and scholarships in perpetuity to engineering students in memory of her father, the late Maurice William Summerhayes, one of Canada's leading mining engineers during the first half of the 20th century.

The donation will provide financial aid and awards totalling $160,000 to about 50 engineering students every year.

"This is an endowment that will live on in perpetuity," said university President Dr. David Turpin. "One hundred years from now, 200 years from now, students will be receiving Summerhayes awards."

Inuit Law Grads Celebrate at Arctic Convocation

Graduates from Canada's first Arctic law school received UVic law degrees in a special ceremony June 21 in Iqaluit, Nunavut.

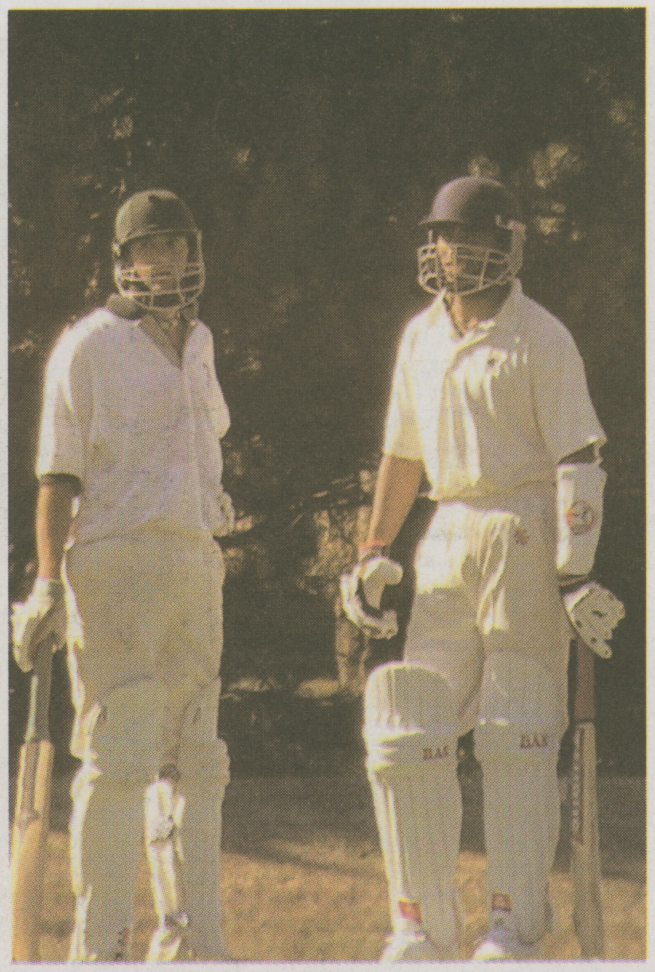
The eleven students earned their degrees through a program offered in the territory by UVic's faculty of law in partnership with the Akitsiraq Law School Society and Nunavut Arctic College.

"These graduates are likely to become the future leaders and builders of Nunavut," said UVic law dean Andrew Petter. "One of the major challenges facing indigenous students is the great distances they are often required to travel to obtain a university education. Through the Akitsiraq program, these exceptional students were able to earn their degrees while remaining close to their families and culture in the territory that will now benefit from their legal knowledge."

The program was funded by a number of organizations, including Justice Canada, the government of Nunavut, the RCMP and the Walter & Duncan Gordon Foundation. Many of the graduates will now work for the sponsoring agencies.

Don't miss that play!

A guide to cricket



by Angela Andersen

The bowler and the batsman stare each other down. A breeze picks up from the ocean straits to the south, and a swallow spirals the pitch, attempting to draw the fielders away from her nest. The bowler winds up, releasing the hard, compact ball in mid-stride, and the flat of the bat makes a sound like a splitting log as contact is made. A fielder runs ahead of the flying ball to catch it with bare hands and grip it against his chest.

Did you miss that play? Well, that's okay, because this match of cricket will continue for another five hours. Or maybe six.

Cricket is not a game for the impatient spectator. This may be one of the reasons why many Victorians don't know all that much about cricket, except that the Sticky Wicket is named after something to do with the game.

But head down to Windsor Park in Oak Bay, the playing fields at St. Michael's University School or the pitch at Beacon Hill Park, and you will see that cricket is the obsession of a diverse and passionate crowd on southern Vancouver Island.

"I have a passion for cricket," says UVic Public Relations student Jignesh Patel. Patel grew up in Mumbai, India, and began playing street cricket at age eight. Currently playing for the Oak Bay Cricket Club, Patel says that cricket is played here only four months of the year, while it is a year-round sport in India. "The way hockey is a big game in Canada, cricket is a big game for India and Pakistan."

According to the Victoria and District Cricket Association (VDCA), the sport of cricket was first played on our little island in 1849, with gear brought by a British Army officer. Games were organized against crews from visiting Royal Navy ships.

The first recorded cricket match took place much earlier in Kent, Britain, in 1646. Although some histories suggest that it developed from shepherds amusing themselves by hitting rocks with their crooks, it later became an aristocratic sport with gentlemen at bat and men of lower classes bowling and fielding.

The rules of the game have specifics that true enthusiasts will rattle off from memory, but here are the basics: Two teams or "sides" of 11 players dressed in white uniforms face off, with the win going to the team with the most runs. The game is played on a flat oval field with an 18-metre strip of ground known as a "pitch" in the center. Two batsmen stand at either end of the pitch and the "bowlers" pitch the ball, alternating between the batsmen. At each end of the pitch is the "crease," a white line that the bowler must not step over. The batsmen score runs by successfully running across the crease at the opposite end of the pitch after hitting the ball with a flat-sided bat.

Three wooden posts called "stumps" with "bails" balanced on top form the "wicket," one at each end of the pitch. If the bowler can strike the wicket during bowling or if a fielded ball is thrown at the wicket before the runner crosses the crease after a hit, the batsman is out. Batsmen are also out if a fielder catches a hit ball before it reaches the ground, or if they somehow knock the bails off of their own wicket during play.

A batsman usually bats once per game. The international rules state that each team may play 50 "overs," a turn where six balls are bowled (45 overs are played in local league games). A wicket keeper acts as a catcher on the pitch. Only the keeper wears a glove — the sting of a ball caught barehanded keeps the fielders awake until the mid-match tea break.

Cricket spread its tended green pitches with the colonial British. It is only fitting that Malaysia declared its independence from the British in 1957 at the green of the British cricket club in Kuala Lumpur. And, in spite of their own struggles for political and ideological independence from the Empire, cricket remains popular in India, Pakistan, New Zealand, Australia and the Arabian Peninsula.

Far from being mere sport, there are political undertones to international cricket. Even Victoria holds tournaments where "Canada," "India," "Pakistan" and "The Rest of the World" face off against each other on teams organized according to the birthplaces of their players.

Most Vancouver Island cricket takes place during weekend league play between the nine south island cricket clubs, and spectators are always welcome. Although players may learn the game in Victoria from family members or at private school, the most enthusiastic and distinguished players bring their skills from other parts of the world where avid cricketers play from childhood.

Patel and his cricketing peers at UVic have considered putting together a team to represent the university. Neither UVic nor its predecessor Victoria College have a history of varsity or club level cricket, although alumni, including John Wenman, the current president of the VDCA, played for outside clubs during their education.

Winona Pugh, UVic's Coordinator of Recreation, notes that Athletics and Recreation has "had individual inquiries about cricket in the past . . . however there has never been enough interest for a club to be formed."

To qualify for consideration as a UVic recreation club, 20 students must support the sport and a student executive must be formed. UBC and Queens have clubs and Ryerson, which has an active women's team, has approved varsity level cricket. If you have tough hands and a penchant for daylong sporting events involving white uniforms, contact jiggs001@hotmail.com to get a UVic club onto the green.

ANGELA ANDERSEN PHOTOS

Tibetan sand mandala created at museum

by Angela Andersen

Nothing stops traffic in Victoria like a group of Tibetan Buddhist monks from the Gaden Jangtse Tsawa Khangtsen monastery in India standing in the Inner Harbour.

Their tufted saffron yellow hats and sunset-hued robes created a striking human backdrop to resonant chanting, drums, cymbals, bells and horns at the Royal BC Museum on June 29 as prayers were made in preparation for the creation of a sand mandala.

Monk Penpa Gyaltsen, speaking on behalf of his community, calls the mandala a "roadmap to the universe." The mandala image is a concentric grouping of symbols and geometric shapes around a central point. They may be created in paint, textiles, and even out of butter that has been dyed and shaped.

The act of creating a mandala serves as a form of prayer and many Buddhists undertake meditation on the symbols contained within the circular design.

Mandalas often look like an architectural floor plan of a domed building, and the monks revealed that, for their visit to Victoria, they were creating the Celestial Palace Mandala of *Avalokiteshvara* (the guide to Enlightenment or *Bodhisattva* of Infinite Compassion).

After the prayer to request energy and blessings for the benefit of all sentient beings, the monks moved inside the museum to the setting of the current *Tibet: Mountains and Valleys, Castles and Tents* exhibit to begin a "foundational prayer for the mandala." The painstaking process of creating the mandala included these blessings, which were offered every morning until the completion of the sand work on July 2.

Sitting crossed-legged with small pillows to support their arms, the monks began the painstaking process of filling in the mandala outline. Sand tinted with carefully chosen jewel-coloured pigments was scooped from Tupperware containers. The grains were coaxed through a metal funnel called a *chakpur* with friction caused by grating its surface with a bone handle.

Slowly, the petals of a lotus began to emerge on the floor like sections of a developing photograph between the labouring monks. Mandala designs are repeated over and over again in dutiful reproductions of the studied forms established generations ago.

On July 3, the monks who had dedicated themselves to the formation of the mandala for days on end swept up the sand as a demonstration that impermanence — of the image and in life — is part of the process.

Traditionally, sand from Tibetan sand mandalas is taken to a body of water so that the healing blessings may flow out from it. In Victoria, the vivid grains were dumped into the ocean. Gyaltsen and his companions teach that "animals in the water also deserve blessings."

ANGELA ANDERSEN PHOTO

Tibetan monks build a traditional sand mandala outside the Royal BC Museum.

The elaborate creation of the sand mandala in Victoria was an opportunity for museum-goers to experience the formation of a powerful artistic and spiritual symbol. But what happens when sacred traditions are incorporated into a museum exhibit and observers can watch people engaged in religious practice as though they were staring at a photograph or a display case?

Gyaltsen responded to this question by calmly stating: "The message of love and compassion can be expressed anywhere as long as we are genuine hearted." They work where they feel they can bring positive energies, because "positive life is meaningful."

Tibet: Mountains and Valleys, Castles and Tents *is open through October 10, 2005 at the Royal BC Museum.*

Saanich man carves himself a niche with traditional art

by Andrew Cienski

The arts got a pat on the back from the powers that be on June 29.

Four artists were among the 14 recent inductees to the Order of British Columbia, including Saanich master carver Charles Elliott, who was recognized for his dedication to the revitalization of the millennia-old Coast Salish carving form.

When Elliott decided to be a carver in the late '60s there were no teachers to show him his territory's traditional style.

"I knew other carvers, but there was little Coast Salish style [being used] . . . [it] was not in full bloom," Elliott said.

A resourceful man, Elliott spent years digging through museum archives. He made friends of anyone with photographs of traditional Coast Salish art.

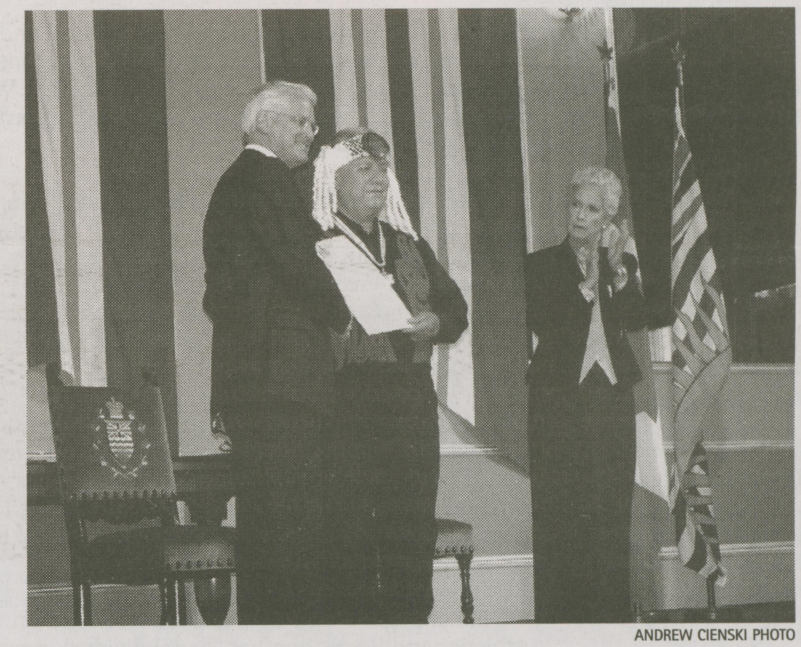
Most notable among these was Norman Sader, former editor of American Indian Art Magazine. Sader had a large collection of images and slides at his Land's End home, and Elliott spent long visits copying out traditional carvings of spindle whorls, masks, paddles, bowls, and blankets. "I didn't have a camera so I had to redraw them as fast as I could," he said.

Over time he amassed a broad catalogue of the pieces that would inform his career. Once he mastered the style, he branched into non-traditional media such as oil paint and cast molds. His work now hangs in collections around the world.

Elliott has taught "at every school from Deep Cove to Sooke" over the years, giving workshop classes and demonstrations of the Salish style. His lessons cover all the essentials for a successful artist: "How to handle a knife, make business cards, and keep a contact list."

"Every design system is a language," he said, "and expresses a love of creation itself."

Students generally adhere to their traditional techniques, but occasionally others creep in: Kwagiuth, Nuu-cha-nulth, or European elements. "You've got a style," he tells them. "Use it."



ANDREW CIENSKI PHOTO

Saanich carver Charles Elliot, centre, receives the Order of British Columbia from Premier Gordon Campbell and Lieutenant Governor Iona Campagnolo.

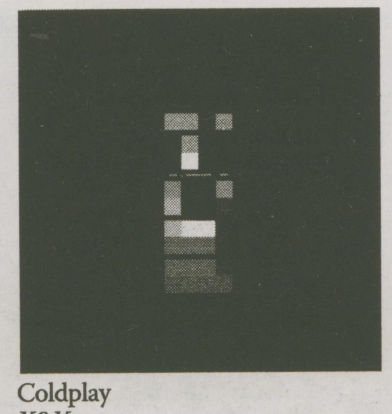
His dedication has resulted in a new generation of professional Coast Salish artists: Joe Wilson, Joe Sylvester and Barry Sam, to name only a few. "[Our] art is quite healthy now," said Elliott.

As well as the success of his students, the many commissions Elliott has received attest to his mastery. He designed the gold medal and the Queen's Baton for Victoria's Commonwealth Games; a pole at Victoria Police headquarters, dedicated to greater understanding between police and First Nations; the altar at St. Andrew's Cathedral; a painting for the 30th anniversary of Bishop Remy De Roo's convocation; and several carvings around UVic. He also presented Nelson Mandela with a ceremonial talking stick.

Asked about the future, Elliott first acknowledged "everyone who encouraged me always to share my knowledge and to never give up," before adding, "I never carved a huge canoe. And I'd like to make a sculpture other than a totem."

Speaking of the induction to the Order of British Columbia, he remains true to his vocation as a teacher and artist, saying, "I'm proud to get it, and I hope it encourages younger artists."

CD REVIEW | COLDPLAY



Coldplay
X&Y
Capitol

by Kathleen De Vere

So, it's cool to hate Coldplay now, because the *New York Times* said they sucked. Not just their new album, mind you. The *NYT* said that Coldplay had always sucked, and that they were the bastards responsible for foisting those numerous one-word-name bands (Keane) upon us, all with their own special brand of Coldplay derivative suck.

The *New York Times* is wrong. Coldplay don't suck at all. They're very, very good at making self-important, maudlin, super-emotional rock music. This is why they are good. Why do I think that? Because I like that kind of music sometimes for god's sake!

At this point you might be saying, "WTF? What kind of review is this? All this crazy bitch is doing is saying why she thinks Coldplay are good! That's subjective bullshit!"

Of course it is! Unlike some reviewers (cough, Pitchfork, cough) I don't believe I'm feeding you some kind of overarching musical truth. I'm just sayin' what I think about Coldplay's new album *X&Y*, minus the "a-bear-just-crawled-out-of-my-ass-but-I'm-totally-not-impressed-because-I've-seen-it-before-in-the-'80s-and-it-was-better-the-first-time-around" level of pretentiousness.

So Coldplay. *X&Y*, the English quartet's fourth album, takes the formula that made *Clocks* awesome, and spins it out over the entire record. Swelling choruses make up most of the later half of the songs on this album, but in a half-hearted nod to proper album pacing, they don't kick in really hard until the fourth song of the disc.

The whole album has a vaguely homogenous feeling to it, because every single song on *X&Y* is filled with sadness, strings, quivering choruses, and lots of over-the-top emotions.

The album is also chock full of potential singles, such as "What If," a wonderful, falsetto-chorused, singalong track, "White Shadow," one of the most rockin' tracks on the album (which admittedly isn't very rockin' compared to say . . . AC/DC) and "Talk," a song that is catchy and very '80s, in a good way.

Actually "Talk," "X&Y" and "Speed of Sound" make up the album's trio of power — three songs, roughly in the middle, that will garner repeated plays by moony teenaged girls who just love how Chris Martin wears his heart on his sleeve.

"X&Y" is also an incredibly romantic song — with lyrics like "I want to love you but I don't know if I can/ I know something is broken, and I'm trying to fix it," and "you and me are floating on a tidal wave/ together/ you and me are drifting into outer space" — it begs to be played repeatedly by a moony teenager (or 20-something, cough) pining over her boyfriend.

The album continues in this vein, hitting a high note with "Swallowed in the Sea," and cumulating with "Twisted Logic," which sounds like, well, the rest of the album, only more. It's like a string section orgasm. "Till Kingdom Come" is the smoke you and Chris Martin share afterwards.

Overall, *X&Y* spends over an hour on swelling, string augmented, saccharine songs that just make you feel so wonderful and full inside that you want to rush and out and buy some Coldplay concert tickets.

My final subjective verdict? *X&Y* is maudlin, manipulative and perfect. Why? Because I like music that sounds like that, and Coldplay do it better than anyone else.

The dusty foot philosopher makes tracks

by Bryna Hallam

PROVIDED PHOTO

African percussion plus North American hip hop and social conscience equals damn fine music.

Asked to describe his music, Canadian rapper K'naan is at a bit of a loss.

"It's tough to describe, to be honest," he said. "Musically, it's something that's kinda new. It's a medium between two continents."

The same could be said of K'naan himself.

Growing up in Somalia, K'naan was given hip hop records from his father, who worked as a cab driver in New York. The young, would-be MC spoke only Somali, but taught himself to mimic the American rappers perfectly.

It wasn't until he left Somalia — on what turned out to be the last commercial flight out of the country — and moved to first the U.S. and then to Canada that he learned what the words meant.

Even more than a rapper, K'naan is a poet. It's in his blood — his grandfather is one of Somalia's best-known poets — and it's how he started. In fact, it was as a spoken word poet that he first earned notoriety.

In 2001 K'naan was invited to Geneva to perform at the 50th anniversary of the UN Commission for Refugees. In front of some of the biggest suits in the world, he brought the house down with his politically charged poem. "I basically called out the UN for its failed relief mission in Somalia," explained K'naan. The audience gave him a standing ovation.

The transition from poetry to hip hop was a natural one. "I was doing poetry, and it kinda felt like I needed to do music," said K'naan. "It felt like a natural progression. At some point I was just making music."

And what music it is. Equal parts hip hop and protest, K'naan's music blends African percussion and with the rhythm of North American hip hop to create a unique sound.

Comparisons to other artists — he sounds a little like Eminem in some tracks — are inevitable for a new artist. K'naan doesn't mind.

"Whatever comparisons people make, they're made because of their historical understanding of what an art should be, or it's the sound of my voice, something as simple as that," he said.

Ultimately, he said, he is unlike any other artist. "There has never been an artist with my history. I became an artist and I'm making music for that reason. Not because I wanted to be unique, but because there was no one else doing it and I had to do it."

Music is therapy, he said, his lifeline. "I create [music] because I don't have an option. How else do you articulate such heavy struggle? How else do you come to terms with such heavy struggle? I make it because I need it."

Besides promoting his album, *The Dusty Foot Philosopher*, K'naan has been performing across the country, including at the recent Live 8 concert in Barrie, Ont.

"It'd be very arrogant to think that a concert out here in North America or in the western world can go and fix all the problems in Africa," he said of the Live 8 effort, "but it's a start.

"What I thought was really important about these concerts is they were trying to rally people in the west behind a political change that will start to look at the deep-rooted injustices that are in economic imbalances."

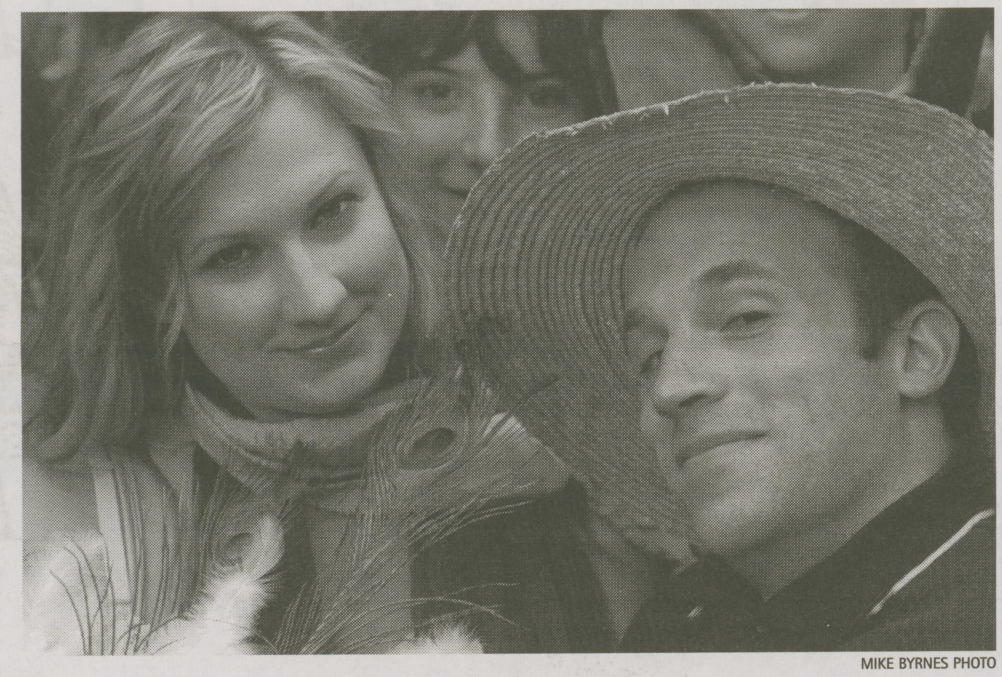
He pointed out that artists often work for political or social change.

"Once again, it's artists that are taking the initiative on things like that. I'd like to see police officers get together and say, 'We want to change the world.'"

The course of true love for never did run smooth

What: Shakespeare in the Summer Festival
Where: Camosun College, Landsdowne campus (outdoors)
When: July 15–August 13, 8 p.m.
How much: students and seniors $14, adults $17, 12 and under free

by Deena Kinarthy



MIKE BYRNES PHOTO

Shelley Dusterbeck and Kevin Matviw as Tatiana and Bottom in *A Midsummer Night's Dream*.

When I broke the news to my parents that I was in love with a 400-year-old poet, they were thrilled. Others, however, didn't see the attraction.

In an attempt to win over some of those people, many Shakespearean companies and directors are modernizing the bard's plays with the hope of appealing to a younger generation.

Film director Baz Luhrmann's 1996 version of *Romeo and Juliet*, set in Venice Beach, California, defined a whole generation. In 2003, the Victoria Shakespeare Society (VSS) staged a role-reversal adaptation of *Taming of the Shrew* where Petruchio was a domineering career woman, and Kate was an untamed, tattooed bachelor.

With all this modernization, one has to ask: what is wrong with the original works? Nothing. In fact, one thing both scholars and artists agree upon is that despite the change in costume or direction, Shakespeare's language remains the same as it was 400 years ago, with every iambic pentameter intact.

This July and August the VSS bridges the gap between old and new, giving audiences a taste of both worlds. Two plays — *Cymbeline* and *A Midsummer Night's Dream* — will be performed outdoors in the Shakespeare in the Summer (SITS) Festival at the Landsdowne campus of Camosun College July 15–August 13.

Director of *A Midsummer Night's Dream* and acting coach Paulette Hallich insists that these plays are timeless because people go through the same human experiences despite the time period. "Shakespeare's characters are universally appealing, because they are just like us," she said. "They share human experiences. They are still people. They want to do the right thing . . . our emotional humanity hasn't changed that much."

Many people are puzzled when I admit to my love affair. They studied Shakespeare's work in class and needed a ten-inch thick dictionary just to get through the archaic language.

"We see Shakespeare and we think of it in academic terms," said Hallich, "but it is viable to anyone who has eyes or ears. I tell students to read the words out loud and on their feet and suddenly they understand that Shakespeare is meant to be heard and to be seen . . . . It's a performance art."

Audiences will have a chance to see and hear Hallich's modernized staging of *A Midsummer Night's Dream*, where the "civilized" mortal world is portrayed as establishment types, the "invisible" world of the fairies are those people in Victoria who are homeless, or wanderers, and the mechanicals are our city laborers.

Barbara Pogemiller directs the rarely staged *Cymbeline*, which she describes as "an action-packed, plot-driven fairytale." It is about lovers cast apart, princes kidnapped at birth, and a king whose kingdom is eroding as he is poisoned and held in the seductive grasp of his beautiful power-driven queen.

Pogemiller deliberately chose not to date her version of the play, saying, "[Shakespeare's] stories are timeless. They still reflect our world today."

For tickets visit www.victoriashakespearesociety.com or call the box office at 250-370-3080.

Say 'no' to Deuce Bigalow

An interview with European Gigolo Rob Schneider

by Briony Smith

Rob Schneider, the weasely, unkempt wee man who didn't quite make it out from under the *SNL* alum curse (despite having hailed from the golden seasons that gave birth to Sandler, Hartman, Farley, Rock, Myers, and even Spade) is at it again, feebly flogging the one franchise that will have him.

Usually the recipient of pity-casting in fellow *SNL* graduates' flicks, Rob is thrown a starring role with *Deuce Bigalow: European Gigolo*, which is about — well, if you're actually considering seeing a sequel to a film entitled *Deuce Bigalow: Male Gigolo*, then you probably don't concern yourself with plot much.

In a strange effort to bring the college cognoscenti to his movie, Rob deigned to give an interview to the university press. He assured that fans can look forward to 100 per cent funny in this film, since *The Simpsons* writers punch up his scripts, and if something doesn't work, he cuts it . . . usually.

Those who laughed it up at the amputee, the woman with Tourette's syndrome, and the obese transgendered person featured in the first film can look forward to such politically correct gems as a Chernobyl victim and a woman who has a cock for a nose. Yes. A cock for a nose.

Rob is just an advocate for these loveable freaks, as he cheerfully informed us that society wouldn't know about any of these "ailments" if not for comedians helpfully pointing them out for the public at large. And, "C'mon!" he says. "They're funny!"

The movie's preview gives a sneak-peek of the comedic gold to be mined here, including: Rob with his pants off; a little person in a sailor suit being thrown through a window; a very tall woman who dresses Rob up like a baby; a cat chomping down on Eddie Griffin's nuts; a woman spraying wine out of her tracheotomy hole; and a glimpse of his other "janes," including a fanged woman and yes, the cock-nosed lady!

During the interview, Rob did make one good point — humour is subjective, and making people laugh is an art in itself. In this time of ultra-conservatism and censorship, he says, freedom of expression and going to the extreme is important.

These are respectable sentiments, and you, of course, should feel free to exercise your freedom to go see *Deuce Bigalow: European Gigolo*.

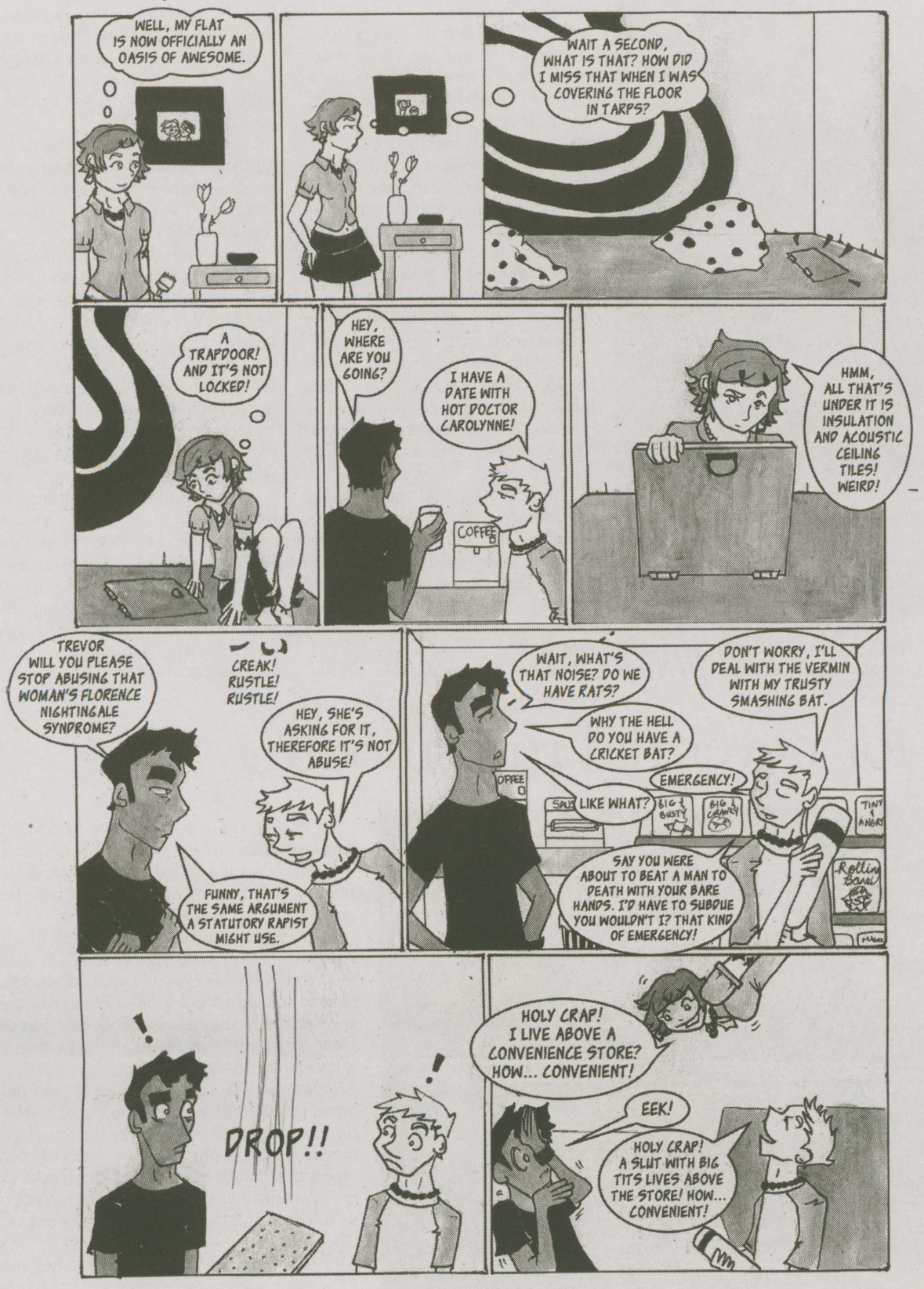
Or not.

Deuce Bigalow: European Gigolo *opens August 12.*

PROVIDED PHOTO

The size of a man's foot is directly proportional to the size of his wang.

KOREA by De Vere


WELL, MY FLAT IS NOW OFFICIALLY AN OASIS OF AWESOME.
WAIT A SECOND, WHAT IS THAT? HOW DID I MISS THAT WHEN I WAS COVERING THE FLOOR IN TARPS?
A TRAPDOOR! AND IT'S NOT LOCKED!
HEY, WHERE ARE YOU GOING?
I HAVE A DATE WITH HOT DOCTOR CAROLYNNE!
HMM, ALL THAT'S UNDER IT IS INSULATION AND ACOUSTIC CEILING TILES! WEIRD!
TREVOR WILL YOU PLEASE STOP ABUSING THAT WOMAN'S FLORENCE NIGHTINGALE SYNDROME?
CREAK! RUSTLE! RUSTLE!
HEY, SHE'S ASKING FOR IT, THEREFORE IT'S NOT ABUSE!
FUNNY, THAT'S THE SAME ARGUMENT A STATUTORY RAPIST MIGHT USE.
WAIT, WHAT'S THAT NOISE? DO WE HAVE RATS?
DON'T WORRY, I'LL DEAL WITH THE VERMIN WITH MY TRUSTY SMASHING BAT.
WHY THE HELL DO YOU HAVE A CRICKET BAT?
EMERGENCY!
LIKE WHAT?
SAY YOU WERE ABOUT TO BEAT A MAN TO DEATH WITH YOUR BARE HANDS. I'D HAVE TO SUBDUE YOU WOULDN'T I? THAT KIND OF EMERGENCY!
DROP!!
HOLY CRAP! I LIVE ABOVE A CONVENIENCE STORE? HOW... CONVENIENT!
EEK!
HOLY CRAP! A SLUT WITH BIG TITS LIVES ABOVE THE STORE! HOW... CONVENIENT!

LADY & SOW BY NORMAN ED BASKERVILLE

..so instead of tupperware, they were selling dildos... Hey, are you alright?
Yeah, it's just that ever since my human heart transplant, rutting the boar hasn't been the same.
...anyway, I don't think you can burp a dildo.

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VOLUNTEERS WANTED

The Victoria Immigrant and Refugee Centre is looking for volunteers for the 2005 Victoria Latin Caribbean Festival. Celebrate multiculturalism by helping with volunteer activities such as: Children's area, Raffles, Posters, Site Stage, Ambassadors, First Aid. 3rd floor 535 Yates St. Info: 361-9433 ext 215 www.vircs.bc.ca

The BC Cancer Agency is looking for volunteers who are able to contribute 100 hours over the summer months. Volunteers who are interested in making a contribution in a rewarding environment, can e-mail jhurtig@bccancer.bc.ca or call 519-5500 ext 3747 for more information. Volunteer positions are available in the TLC Cafe, Pebbles Gift Shop and in patient support areas.

Volunteers of all ages are needed to assist individuals with disabilities to get out and be active this summer! By donating only 1-2 hours a week you have the opprotunity to participate in an activity you enjoy while giving back to your community! To get involved or for more information, please call Bryanna at 477-6314 or visit:
www.rivonline.org/RIVSite.htm

Calling All Floral Enthusiasts!
The Victoria International Flower & Garden Festival is July 28 - Aug1, at Topaz Park. Volunteering with the Festival is a fun, floral feast as well as a rewarding experience for the whole family. We need all ages of volunteers to help with Festival activities and competitions, such as Veggie Critters and the petting zoo in the Kids Area, plant watering, parking, demonstrations, competitions, security, and the list goes on. If you would like to volunteer, or know someone who would enjoy joining our team, please contact the office at #166 - 560 Johnson Street Victoria, BC Canada V8W 3C6; Phone/Fax: at (250) 381-7894; or email info@flowerandgarden.ca.

ON CAMPUS

Take the "ONE-TONNE CHALLANGE" and do your part to reduce greenhouse gas emissions! www.co2zilla.ca or www.www.climatechange.gc.ca For more info on how you can reduce greenhouse gasses affecting climate change, contact the University of Victoria Sustainability Project at 721-7355 or uvsp@uvic.ca

SUNAGO – A gathering, every Tuesday, 7:30 at Vertigo, throughout the summer exploring life, service, community, beauty and meaning by serving the university, serving the world. Info: Dave, 478-7113.

COMPOSERS' D A Y
Sat. July 16 at Phillip T. Young Recital Hall, University of Victoria (MacLaurin B Wing) Guest composer: DAVID L. McINTYRE
Past Composer-in-Residence, Regina Symphony. Second Piano Sonata commissioned by MusiCanada 2000, premiered by Angela Hewitt. Commissioned to compose for the Queen's recent Saskatchewan visit
12:00 Master class – McIntyre compositions
1:15 New McIntyre works premiered
1:30 Trade Fair and coffee break
2:00 Recital of Canadian Music
3:15 Jean Coulthard Composing Competition awards and performances
3:45 Reception and Trade Fair
ADULT $12
STUDENT/SENIOR $8
***
Morning Add-on 9:30-11:00
Composing: Advice from the Beatles! These master musicians followed many classic composing rules for timeless effect. See how their rhythm, melodic arch, stylistic integrity, setting of words and more might apply to your music writing. Presented by Arne Sahlen.
Admission $12 ($8 if added to Composers' Day)
***
UVic Music Grad (Piano Performance 1978) Arne Sahlen, will present "Cambodia: Language, Culture and Music" Saturday and Sunday, July 23 and 24, 7:30 pm at Phillip T. Young Recital Hall, School of Music (MacLaurin B Wing.) Admission by donation.
595-5548/vpss@cyberlink.bc.ca for more details

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